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No. 298

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Plate I.

September 1921.

STA. MARIA DEGLI FIORE, FLORENCE.
From a Water-color Painting by W. Watrol.

The Eighteenth-century Architecture of Bristol.

By C. F. W. Dening.

In considering the eighteenth-century architecture of Bristol it should be borne in mind that its development here was not the gradual evolution generally associated with the production of "styles" or "periods," for the preceding century was a time of great depression and stagnation in building. Indeed, at the end of the seventeenth century the city was still tinged with the spirit of the Middle Ages. The streets were narrow and tortuous, and the houses with overhanging stories were crowded together, shutting out both light and air. Latimer records that in 1638 buildings with overhanging stories were still being erected, and in an ordinance for the Tilers' and Plasterers' Company, passed by the Council in 1671, it was decreed that if a member should cause any gentleman's house to be lathed outside or in with sappy laths he should be fined 6s. 8d.! It may be taken that practically to the end of the seventeenth century the method adopted for the small amount of building in progress was that of the timber-framed structure. With the dawn of the eighteenth century the reaction came. This was an age of prosperity to the city, and, consequently, of great building activity. The continuity of the former evolution of style being broken, the new buildings at once assumed that advanced character which was only obtained in other districts by a gradual growth. Latimer speaks of "the rage for building," and a comparison of the plans of Bristol at the end of the seventeenth and beginning of the nineteenth centuries shows the extent of the remodelling, the new portions being set out in a formal and architectural manner, the most important feature of the planning being the provision of open spaces or squares. The finest and largest was laid out in the Marsh—now Queen Square—by the city surveyors. A minute of the council in 1669 records "towards discharging the heavy debts of the Corporation, ordered that the Mayor and Surveyors view the void ground in the Marsh, and consider how it may be leased in plots for the uniform building of houses by persons willing to accept leases of the same for five lives; Reserved rent 12d. per foot at the least for the frontage." It was not, however, until 1701 that the first house was erected, but by the end of the century six or seven other squares, together with numerous streets and many important buildings, were completed.

The use of brick as a local facing material is first mentioned in 1698. Bricks, however, were in use in 1671 for fireplaces and chimneys. If one excepts isolated cases of detached houses, then generally the majority of the buildings during the first fifty years were of brick, with a very sparing use of stone; but towards the latter part of the century brick as a facing almost entirely disappeared and was superseded by stone. John Wood of Bath is credited with having introduced Bath stone into Bristol, but there are many instances of this being used before his connexion with the city. Undoubtedly his work at the Exchange revived the use of this easily worked stone, and we find important public buildings carried out entirely in this material, which is, perhaps, more in sympathy with the Renaissance or Classic Palladian treatment of buildings assuming a monumental type.

Mr. Mowbray Green, in his fine work on the eighteenth-century architecture of Bath, says: "The styles of the eighteenth century may be divided into three groups—that of the first twenty-five years when the houses had gabled roofs and

façades with large sash windows surrounded by bolection mouldings, and when the interiors were panelled with wood and the rooms small and comfortable; the next fifty years when the work was modelled on the Classic Palladian manner, with a rusticated basement, a two-storied order and a crowning cornice and parapet, and a Mansard curb roof over, while the interiors became spacious and dignified and plasterwork was brought into general use; and the last twenty-five years when the free manner of Robert Adam came into vogue and the strong methods of the earlier times gave way to detailed and abundant decoration." The eighteenth-century architecture of Bristol may be similarly divided; the one great difference between Bristol and the sister city of Bath being that, while the latter retained the gable as a treatment of the façade for the first quarter of the century, this feature had almost disappeared in the former with the beginning of 1700. The work which was modelled on the Classic Palladian manner lingered here for another decade. In fact, to the end of the century very little of the trace of the brothers Adam or the suggestion of the Greek Revival is seen externally. Internally, however, the influence of the Adam period "arrived" in the closing years of the century.

To trace briefly the general development throughout the century: the earliest work shows the fronts almost entirely of brick, the window-heads having flat arches usually of brick, and immediately above the ground- and first-floor window-heads either a plain projecting brick or moulded stone stringcourse. The crowning modillion cornice is of wood, the bed mouldings of which start from the top of the window arch. The roofs—which are hipped and pierced with dormers—discharge into boxed gutters, the quoins are chamfered long and short alternately; but, later, square channelled blocks of a uniform width give a pilaster-like effect. Doorways are often surmounted with a shell hood, elliptical or semicircular in elevation, either in stone or wood. The sash windows have the boxings wholly exposed externally, surrounded by a moulded architrave, the fillet of which is nearly flush with the brick-work. The development during the first two Georges shows the window-frames recessed in a 4½-in. brick reveal, but still having the whole of the boxings exposed externally; also the introduction of a freestone key, plain or grotesque, or triple keys to the window arches which assume a segment form. The crowning cornice of wood gives place to stone, and a parapet conceals the lower portion of the roof. With the advent of George III the distinctive stringcourse of the preceding reigns disappears. The window-boxings show internally; externally stone architraves, plain or moulded, surround the openings; basement stories are rusticated; a two-storied order is introduced, and the doorways are features of interest. At the end of the eighteenth and beginning of the nineteenth century windows are without architraves or keys; fronts become flat and uninteresting, and are executed mostly in ashlar work; mouldings assume an impoverished appearance, and often the only feature worthy of note is the adaptation of an order to a doorway or a scrap of vigorously wrought smith's work, such as a lamp bracket, gate, or railing panel.

The evolution of the work outlined above should be taken to apply generally to the gradual development and decline of the eighteenth-century work as exhibited in the street façades of the city.

Internally timber-framed partitions sub-divided the rooms of each floor and remained in vogue for a considerable period. In the principal apartments, and in many instances throughout the house, these were panelled from floor to ceiling, the paneling being of deal or mahogany, rarely of oak; the framing usually had an ovolo moulding, and the panels were raised and splayed. In later work the panels project beyond the face of the styles, and are surrounded with boldly projecting bolection mouldings after the manner of Wren's work at Hampton Court. The typical example of a panelled room has a dado, capped by a moulded dado rail, 3 ft. to 3 ft. 3 in. above floor; panels in varying widths (which become wider towards the end of the century), in one height, finished with a well proportioned and detailed cornice, which in later work is usually modillioned and enriched, and often has a complete entablature. With the introduction of brick or stone partitions the

here, and also at Bath, where he worked in conjunction with Wood. Thomas Paty and his sons, William and James, carried out a great deal of their own designs, and executed a large amount of wood-carving. William Halfpenny, architect and carpenter, published many treatises on architecture, but only one example of his work can be definitely assigned to him, viz., *The Coopers' Hall, Old King Street*. He submitted a design for the Exchange—a rusticated basement supporting a two-storied Ionic order—but it lacked the simplicity and dignity of Wood's façade, and the whole scheme was not to be compared with Wood's. Halfpenny, in one of his publications, shows a sketch of a church for Leeds, but this was not carried out.

In the introduction to "The Art of Sound Building," published in 1725, William Halfpenny says: "The reason that first induced me to publish the work was the daily errors that I



DOOR-KNOCKER, No. 17 COLLEGE PLACE.

panelling gives place to wall decoration of applied mouldings, and enrichments in plaster and composition, set out in the form of large panels, but more especially enriched friezes in the style of the brothers Adam. The sole surviving portion of a dado is often marked only by a rail, and the former lavish use of mahogany is now confined to the door.

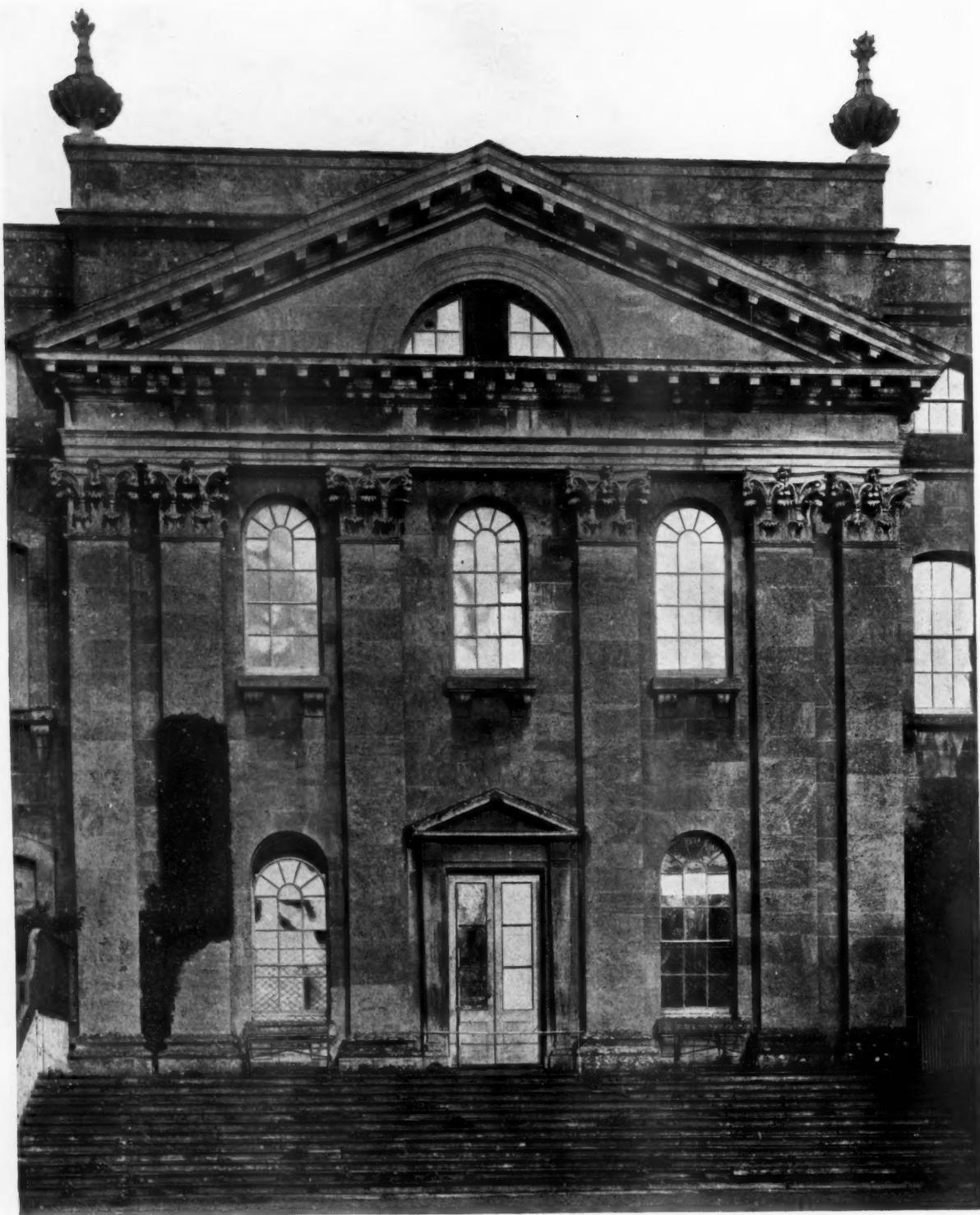
The custom of papering walls became general about 1758. An advertisement in "The Bristol Intelligencer" states that a house in Queen Square had "wall papers affixed thereto." In 1741 superior paper-hangings cost from 12s. to 13s. per yard.

There is little record of those responsible for the bulk of the work in Bristol during the eighteenth century. The works of eminent men such as Vanbrugh and John Wood are summed up in the former's work at Kingsweston, and the latter's at the Exchange and Markets. James Gibbs of Aberdeen designed the monument to Edward Colston in All Saints' Church. Of the lesser lights John Strachan is credited with much work

saw workmen commit in framing their works for buildings on account of their want of knowledge of proportions contained in this book, being the only thing that I know of that is wanting to make the art of building compleat. It is certainly every man's duty to reveal whatever he thinks may be of service to the public, so I have shewn the nature of all kinds of arches in this work, and laid down easy and practical ways of working and drawing them, so that any workman with a little pains may understand the nature, true abutments, and intersections of all kinds of arches from whence he may strengthen and very much beautify them, especially irregular groins which have been made very ill, for the want of knowing when the arch of either span being given what must be the arch of the other so that the intersection of them shall beget the groin to stand perpendicularly over its base." That he was an authority of the time is shown by the couplet, "With angles, curves, and zig-zag lines, from Halfpenny's exact designs." It is uncertain



ST. JAMES'S SQUARE, 1707-1716.



ENTRANCE FRONT, KINGSWESTON HOUSE.

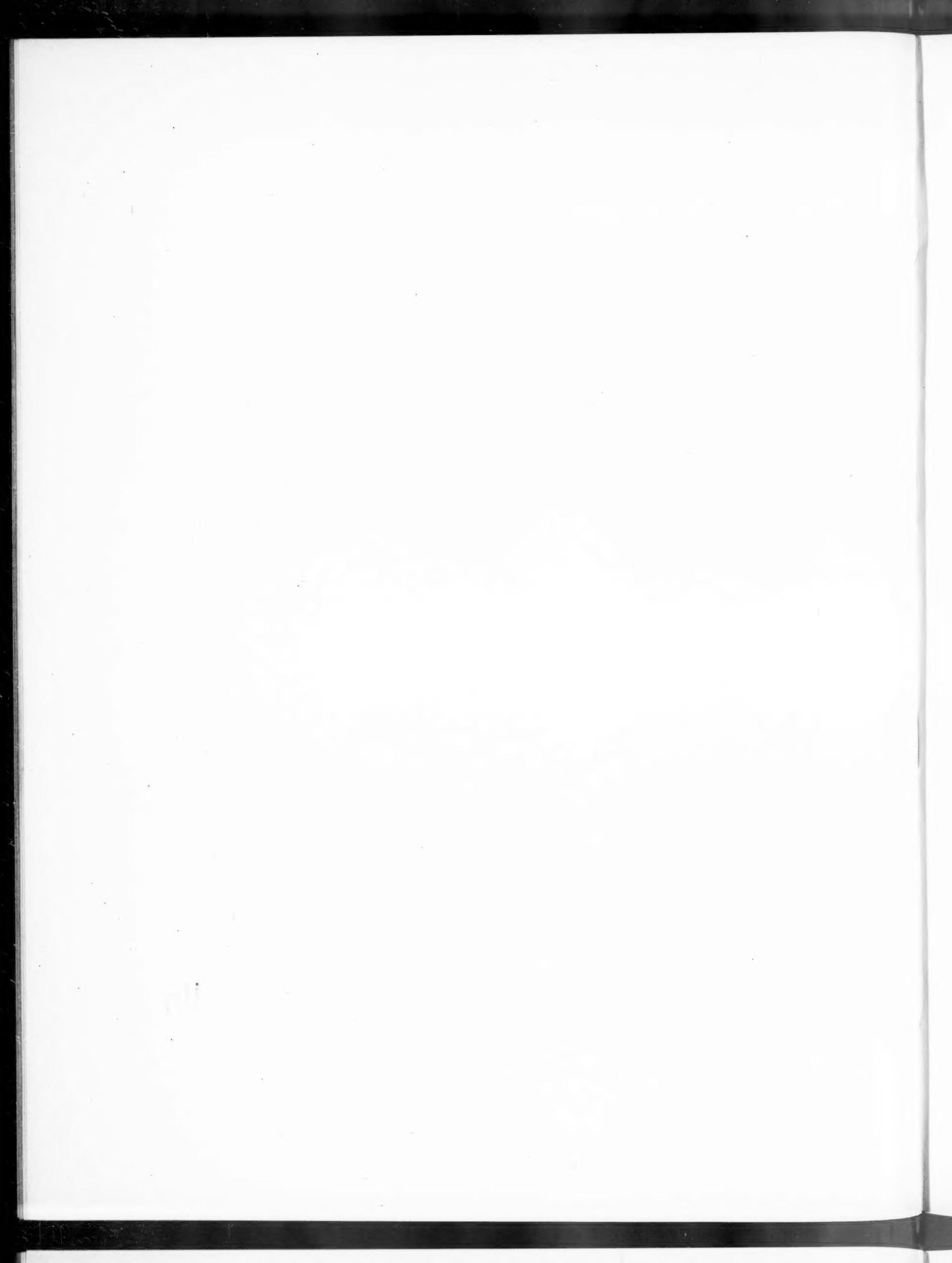
EIGHTEENTH-CENTURY BRISTOL.

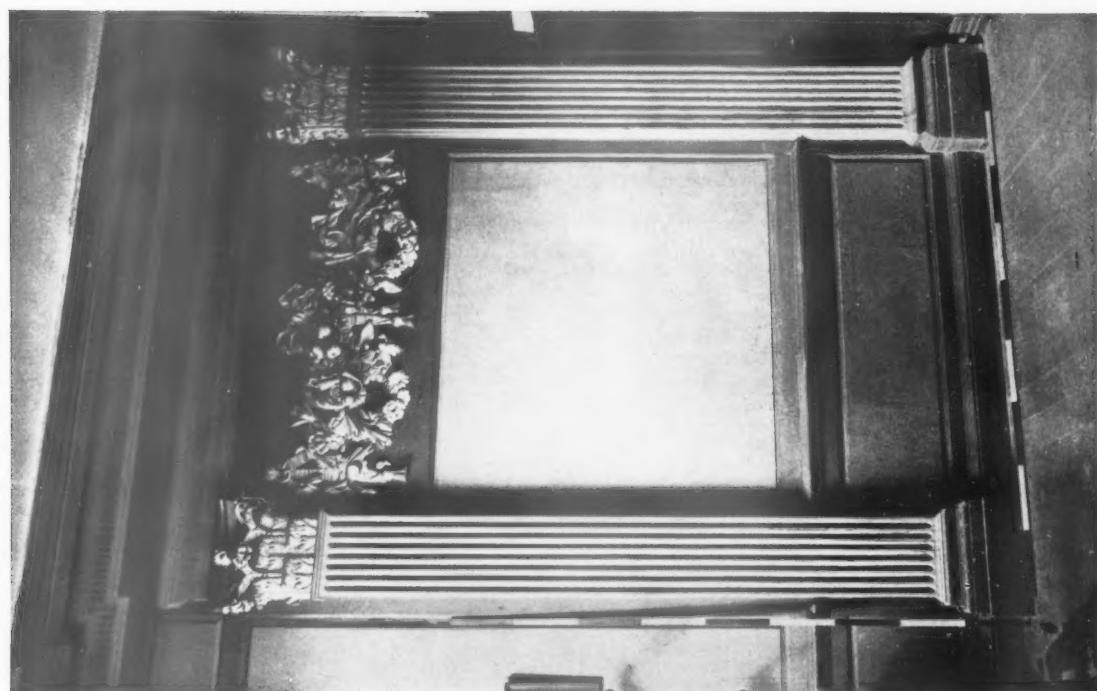


Plate II.

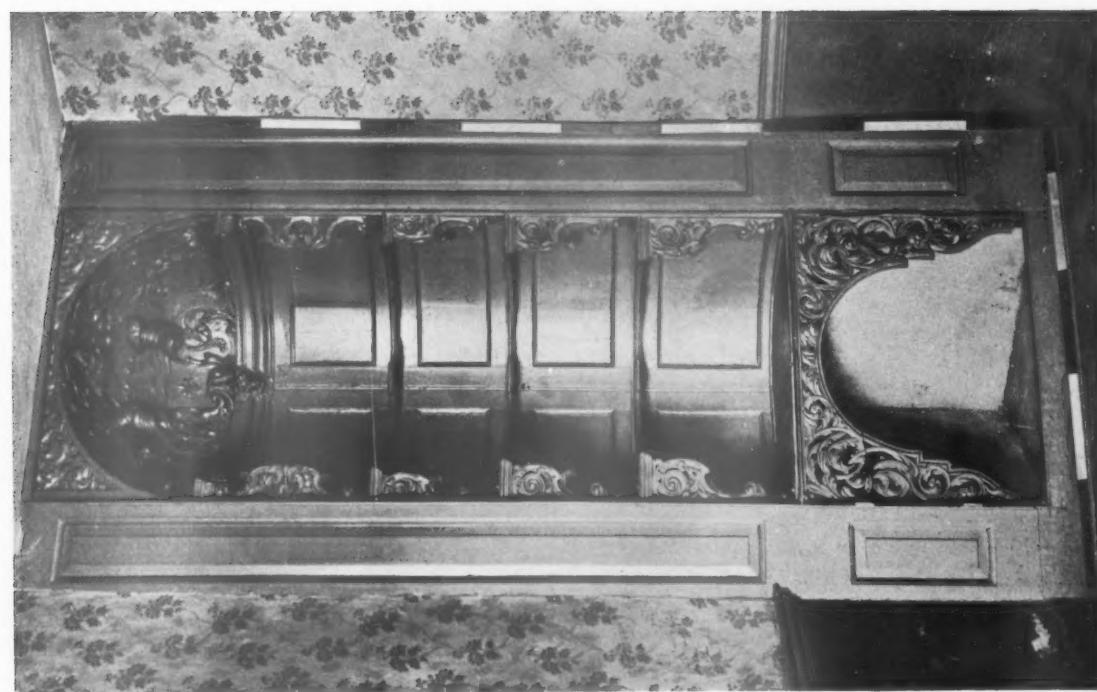
September 1921.

GARDEN HOUSE, KINGSWESTON.





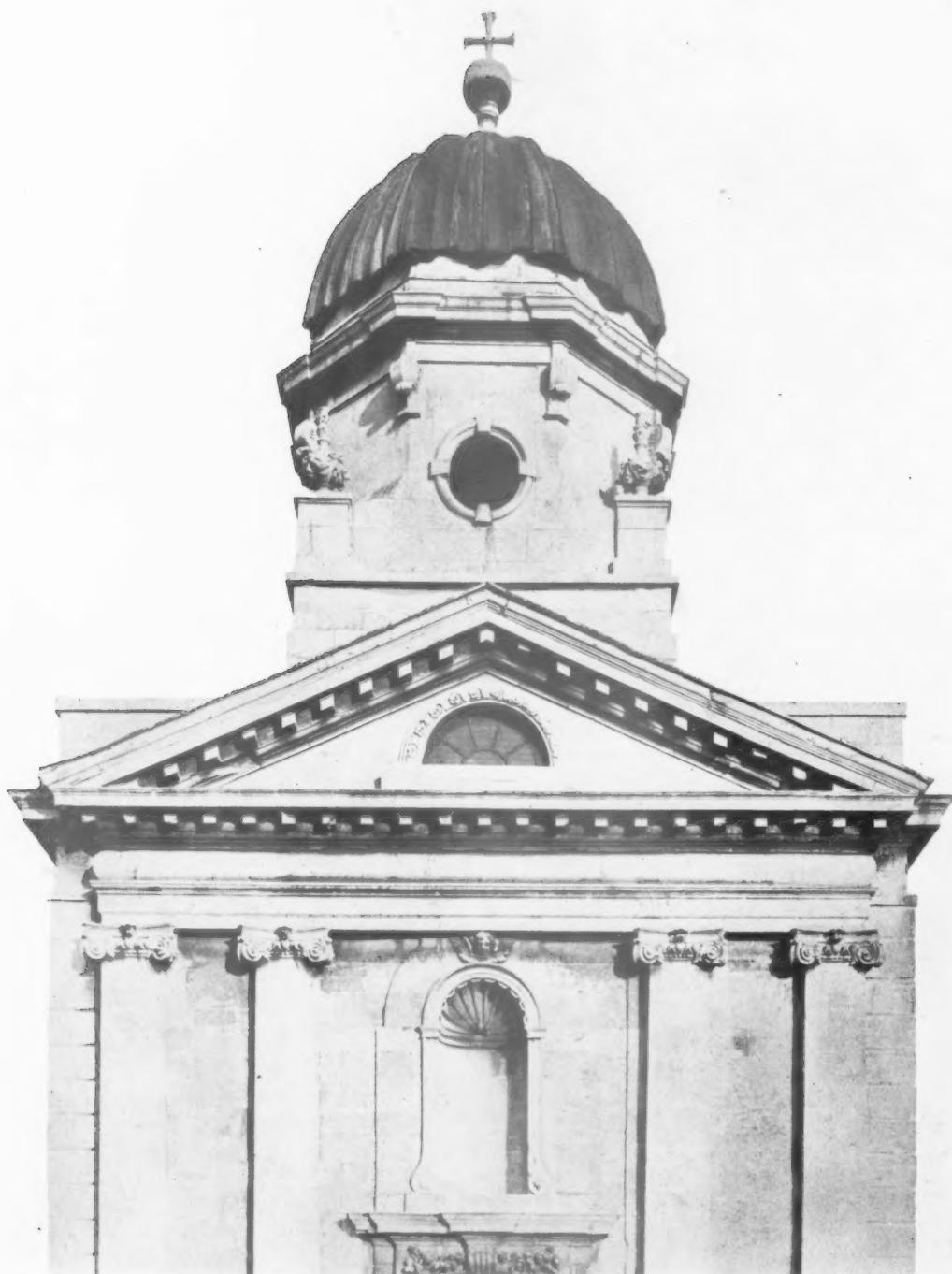
FIREPLACE, No. 40 PRINCE STREET.



ALCOVE, STONEY HILL. c. 1700.



REDLAND GREEN CHAPEL.



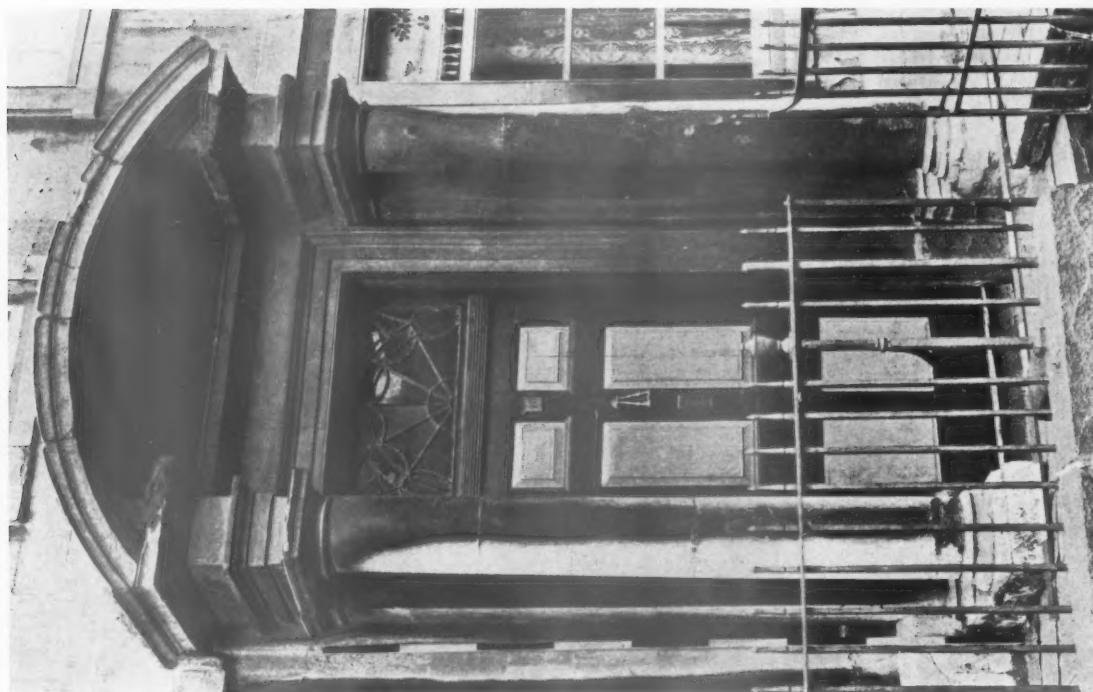
REDLAND GREEN CHAPEL.



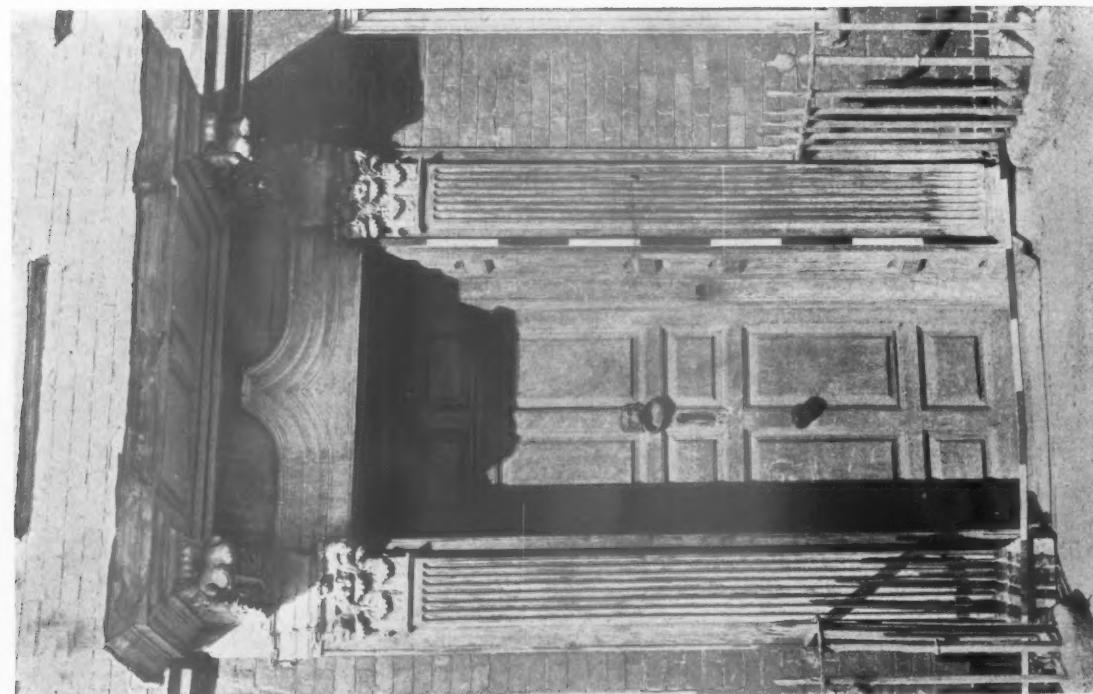
DOORWAY, TAYLORS COURT.



DOORWAY, TAYLORS COURT



DOORWAY, No. 46 ST. MICHAEL'S HILL, 1711.



DOORWAY, No. 1 TRINITY STREET.

whether Halfpenny was a native of Bristol, but it is probable that he practised here.

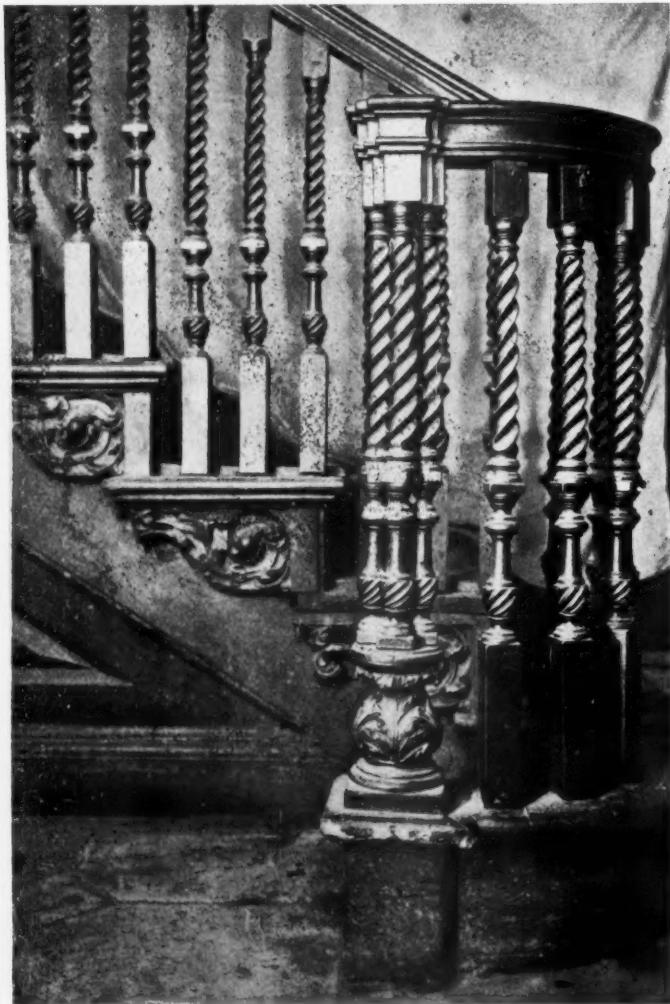
The brothers Court must have been responsible for some well-designed and executed cabinet work and furniture, as is evidenced from the charming instance of their Communion-table for Christ Church. William Paty, who rebuilt Christ Church, was paid at the rate of five per cent. on the cost for "working drawings, elevations, and sections, together with explanations of the same." The Patys were not only architects, but workmen, and that they were excellent in their dual personality is convincing from their remaining works.

An advertisement in Felix Farley's Journal of 23 January 1801 refers to Mr. Paty's decease, and this and others are worth quoting:—

"To Architects and Staturaries.

"A very desirable opportunity. In consequence of the death of Mr. Wm. Paty of this City, Architect and Staturary, his Capital and extensive Business will be disposed of together with his large stock of Staturary, veined and a variety of excellent other Marbles. Also some very good Models, Drawings, Plaster Figures, sundry other implements, etc. The purchaser may be accommodated with roomy and convenient workshops and extensive yards, as well as with a very desirable Dwelling House adjoining thereto."

Paty had an assistant by name James Foster, and it was Foster's intention to carry on the "architectural business" at his house, No. 24 Orchard Street; but this was not to be, as witness the following advertisement from Felix Farley's Journal



DETAIL OF STAIRCASE, NO. 15 QUEEN SQUARE.



DETAIL OF STAIRCASE, NO. 15 QUEEN SQUARE.

of 16 March 1801: "The public are respectfully informed that Mr. Henry Wood, Architect and Staturary, from London, having engaged and succeeded to the business of the late Mr. Paty, continues and carries on the same at his house and yards at College Place. His engagements in many of the first buildings of the kingdom enable him to say, those who may honour him with employment in the Architectural, Staturary, and Building Line, may depend on having their business in those departments executed with propriety and taste."

James Foster had to abandon the architectural business, for by June we find he entered into partnership with two others, and they executed monuments and chimneypieces in marble with peculiar taste and elegance.

Before commencing business on his own account a man was required to serve seven years' apprenticeship in Bristol to a member of his trading company. No carpenter was to meddle with the work of a joiner, and vice versa. Neither joiners nor carpenters were to furnish customers with tacks, bolts, hinges, etc., or to make use of any tools, save those made by the Smiths' Company. Articles produced by suburban joiners and carpenters, including rough boards and planks, were forbidden to enter the city. Tilers were forbidden to lend a ladder to a carpenter or mason. Interloping artisans from the neighbouring districts and enterprising country youths seeking to raise themselves by exchanging a rural for a town life, but unable to pay an apprentice fee, were hounded out of the city as soon as they were discovered, and people harbouring such "inmates" were prosecuted.

In 1766 the Master of the Company of Carpenters, having received a paper signed by a number of journeymen desiring their wages to be advanced to 12s. a week, the Company resolved that every master should pay them according to what they earned or deserved and no more.

EIGHTEENTH-CENTURY BRISTOL.



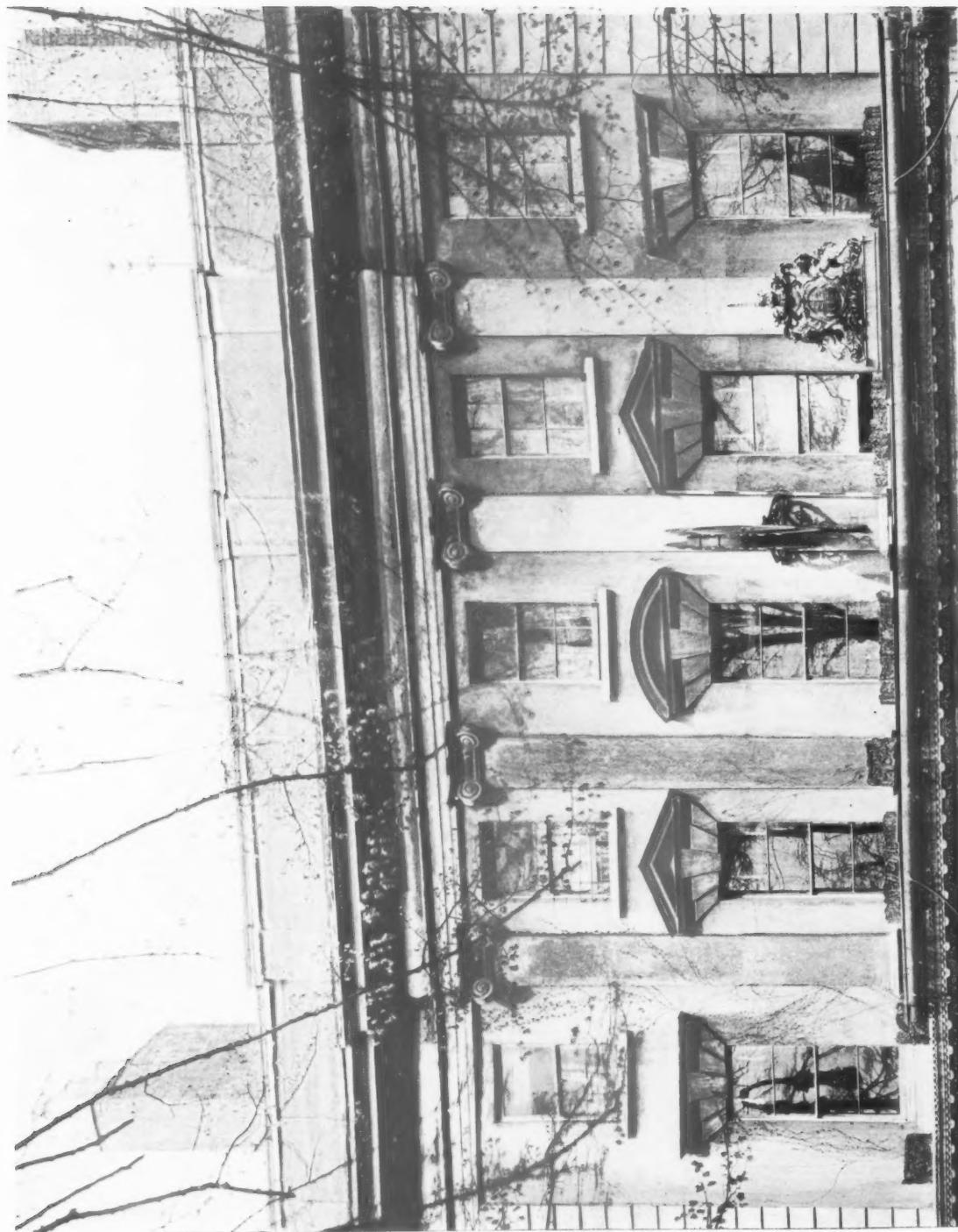
Plate III.

OLD LIBRARY, OLD KING STREET.

September 1921.

Up

180



No. 30 COLLEGE GREEN.



ASSEMBLY ROOMS, PRINCE STREET.

EIGHTEENTH-CENTURY BRISTOL.

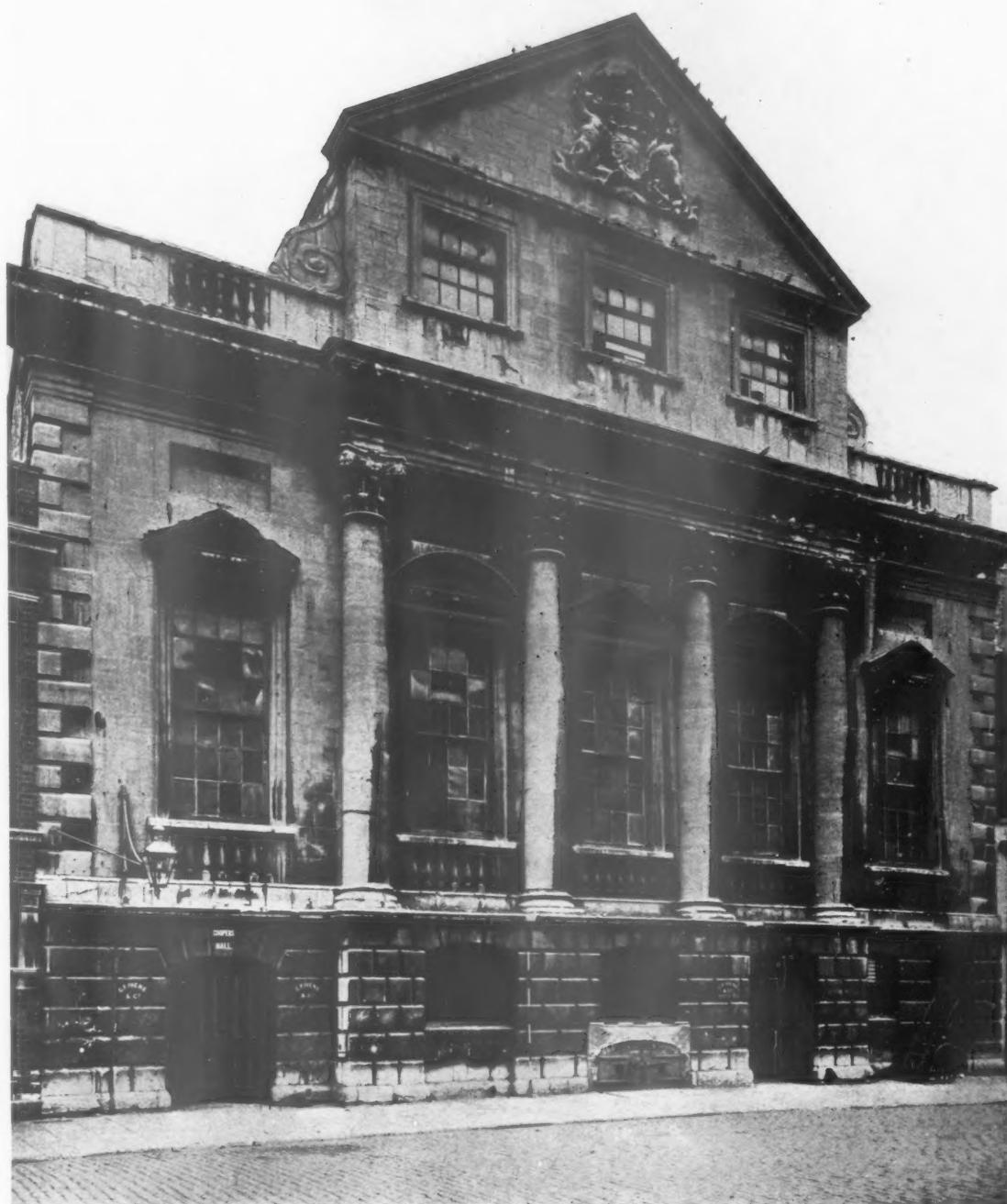
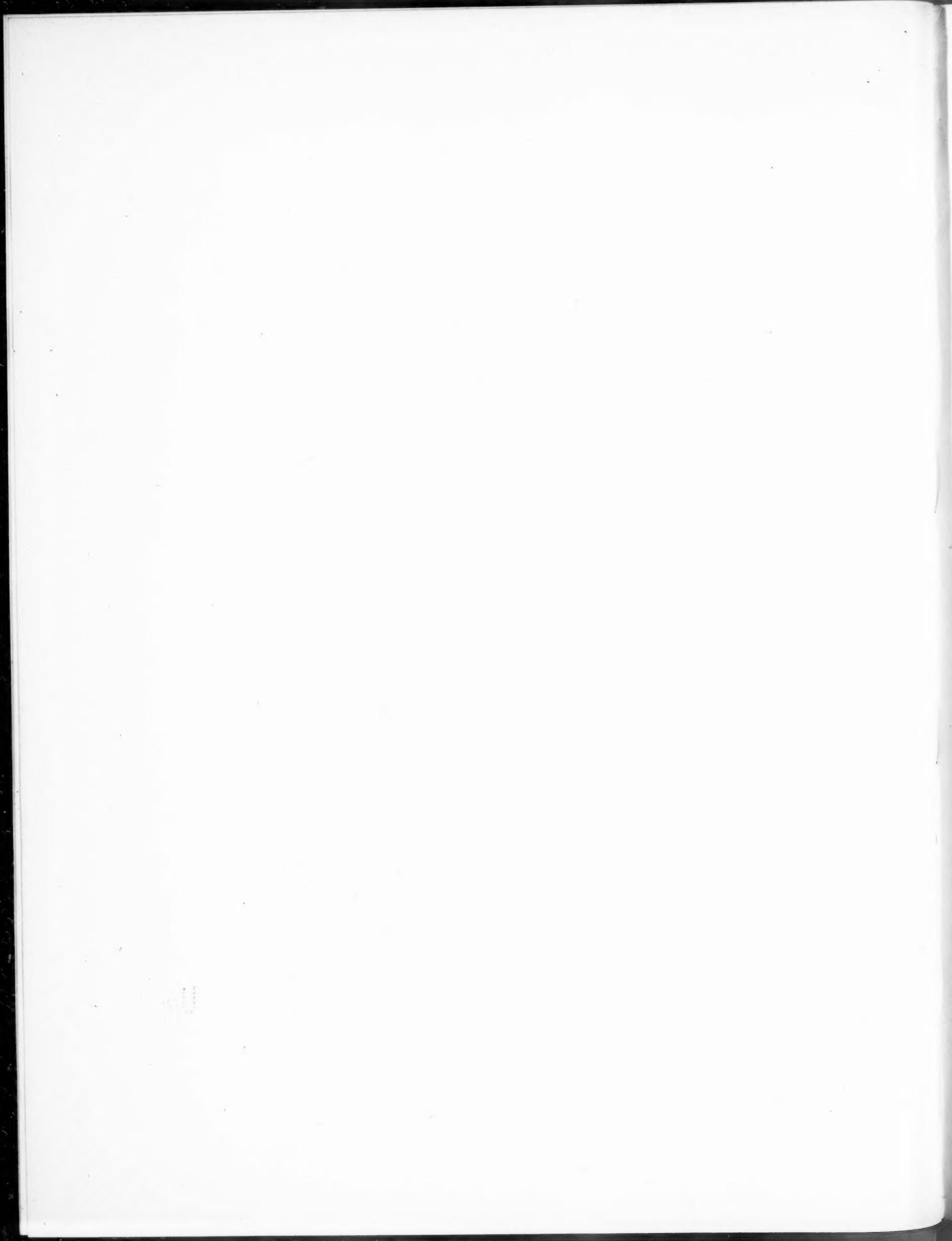


Plate IV.

COOPERS' HALL, OLD KING STREET.

September 1921



EIGHTEENTH-CENTURY BRISTOL.

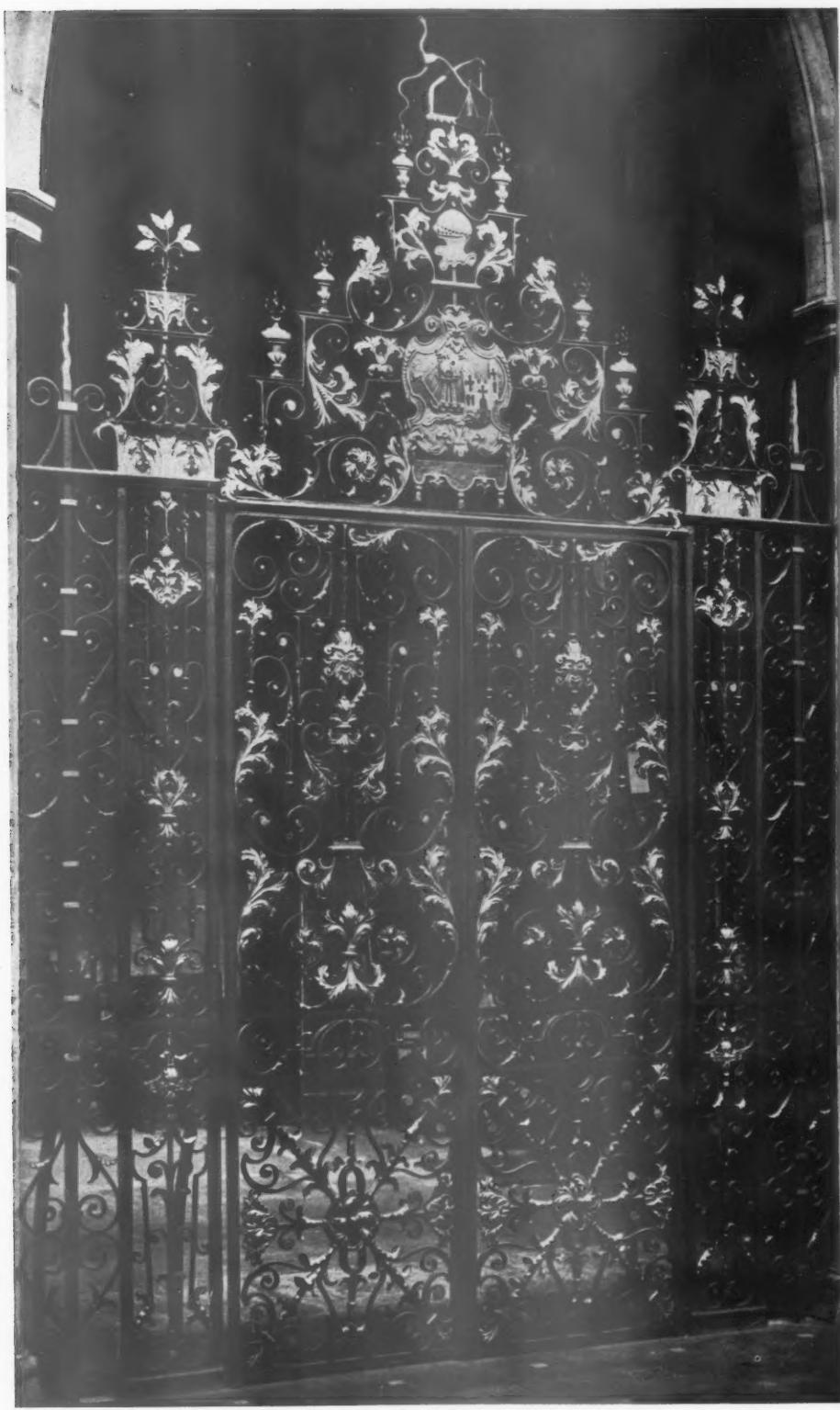
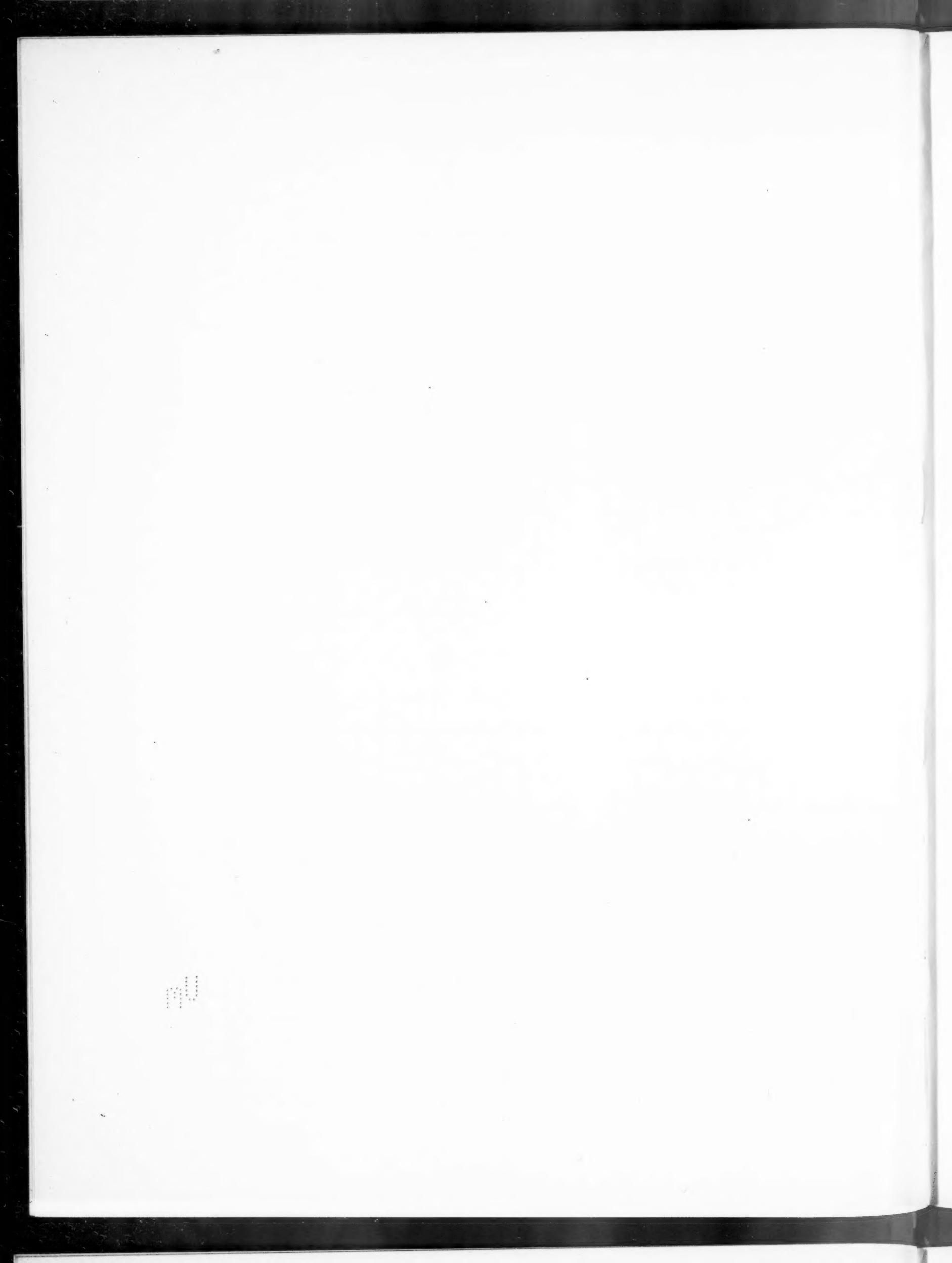
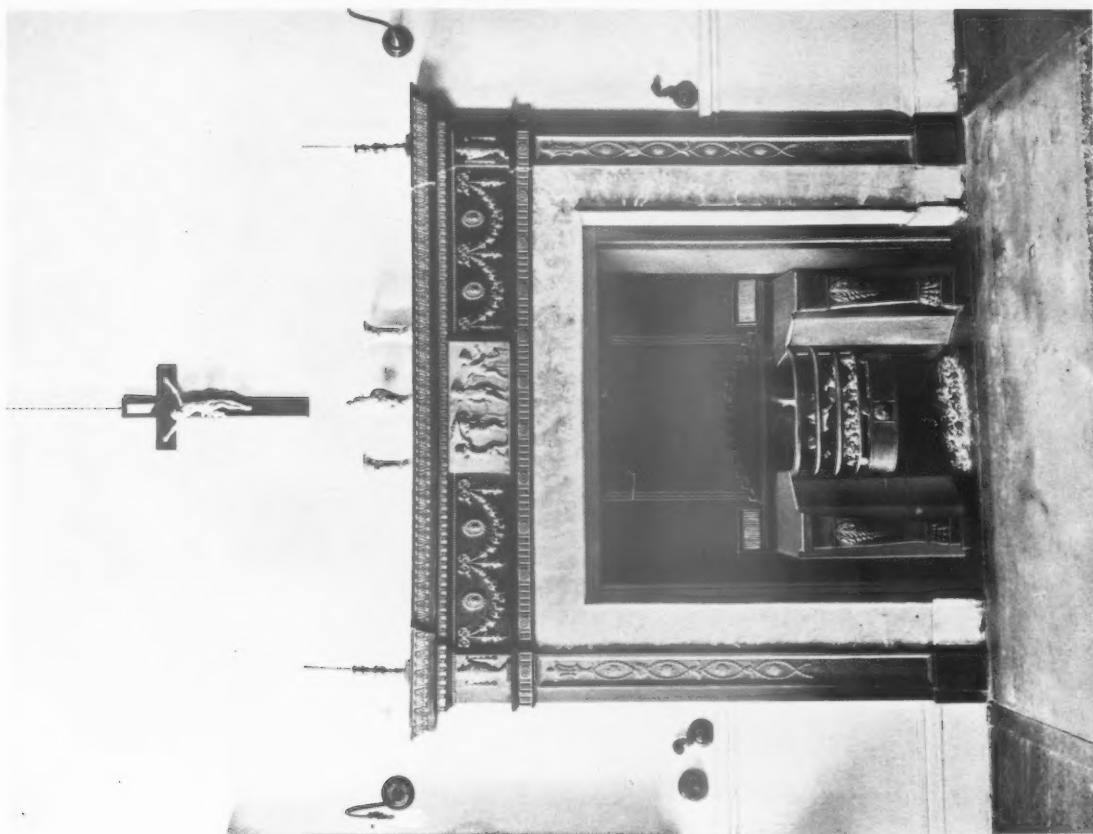


Plate V.

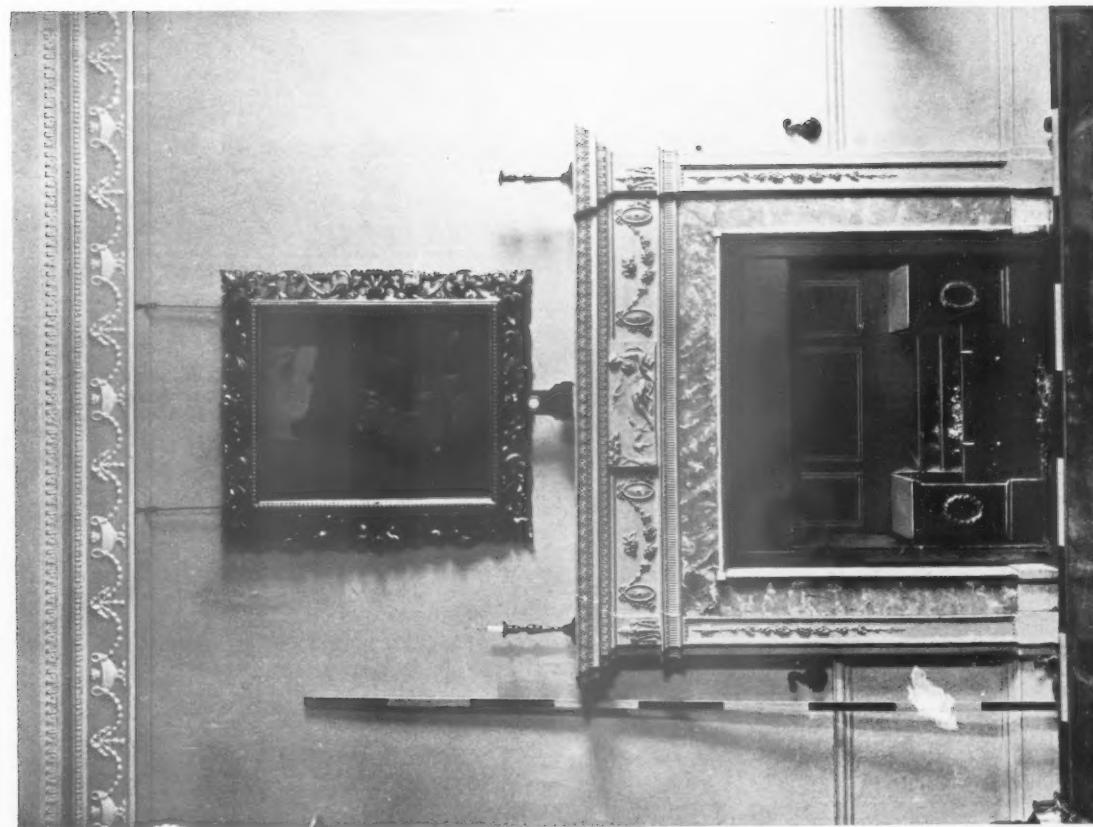
WROUGHT-IRON GATES, ST. MARY REDCLIFFE.

September 1921.





FIREPLACE, No. 7 GREAT GEORGE STREET.



FIREPLACE, No. 7 GREAT GEORGE STREET.



SWORD STANDARD, ST. NICHOLAS CHURCH.

Architects of the Eighteenth Century who
carried out Work in Bristol.

ALLEN, JAMES. Architect and Carver.
Rebuilt St. Thomas, City. 1793.

CHAPMAN, JAMES.

COURT, WILLIAM AND C.
Communion Table, Christ Church. 1791.

ELTON, JOHN.

FOSTER, JAMES.

GRIFFIN, JOHN, OF BRISTOL.
Ornament Plaster of the Exchange.

GIBBS, JAMES, OF ABERDEEN. 1682-1754.
Monument to Edward Colston in All Saints' Church,
City.

HAGAR, DANIEL. Architect and Builder.
St. Paul's Church, Portland Square, under direction of
the Rev. Dr. Small. 1794.

HALFPENNY, WILLIAM.
Coopers' Hall. 1744.
King Street and Assembly Rooms.
Submitted Design for Exchange.

HALFPENNY'S PUBLICATIONS.
"Art of Sound Building." 1725.
"Perspective made Easy." 1731.

HALFPENNY, WILLIAM AND JOHN.
"Royal Architecture in the Chinese Taste," published
in parts between 1750 and 1752.

HENWOOD, LUKE. Architect.
31 College Street.

MITCHELL, OF LONDON.
St. Peter's Reredos. 1697.

PATY, THOMAS.
St. Michael's Church, Wood-carving.
Redland Green, excepting Busts, which are by Rysbrack.
40 Prince Street.
Designed Market House for Corporation.

PATY, WILLIAM AND JAMES.
Sons of Thomas Paty.
James did Interior Theatre Royal. 1764 to 1766.

PATY, WILLIAM.
Christ Church Reredos and Christ Church. 1790.

PATY, THOMAS.
Ornament Carver of Exchange. 1783.

STRACHAN, JOHN.
Started Practice about 1726.
Redland Court. 1730.
St. Michael's Hill House. 1730.
Redland Green Chapel. 1743.

VANBRUGH, SIR JOHN.
Kingsweston. 1715.

WOOD, HENRY.

WOOD, JOHN, OF BATH. 1704-1754
Corn Exchange. Completed 1743.
Markets. 1745.

The British Memorial Clock-Tower, Buenos Aires.

Sir Ambrose Poynter, Bart., F.R.I.B.A., Architect.

THE British Memorial Clock-tower at Buenos Aires was erected by the subscriptions of the British community in the Argentine Republic, and of various firms and companies interested in that country, as a memorial to the Centenary of the Declaration of Independence signed in the old Town Hall of Buenos Aires on 25 May 1810.

At the time of the celebration of the centenary of this historic event of 1910, more than one of the foreign communities determined to offer a monument to the Government as a testimony of the liberal policy towards foreigners followed by the Argentine Republic from its very inception; a policy from which the Republic itself has derived enormous benefits.

Of all these monuments, the Clock Tower presented by the British community is the most conspicuous in form, and not the least artistic in its appearance. A fine site was given by the Municipality of Buenos Aires on the reclaimed ground which skirts the River Plate, near that part of the docks where the chief passenger steamers arrive and depart, and in front of the terminal station of the Central Argentine Railway.

A competition for the most suitable design resulted in the choice by the committee of that sent in by Mr. (now Sir) Ambrose Poynter, F.R.I.B.A., the eldest son of the late Sir Edward Poynter, Bt., P.R.A. The conditions called for a tower to contain a clock of large dimensions, and there was also to be a gallery or balcony, accessible to the public, from which a view of the Port of City could be obtained.

The style selected by the architect was a severe version of Elizabethan; that is to say, of the style current in England at the time of the second and permanent founding of the city of Buenos Aires by the Spaniards in 1582. The design is particularly interesting in that there are no examples in existence, either of Elizabethan clock towers or of any towers at all of that date in this country, to serve as examples or models; and the design may therefore in that respect lay claim to originality.

The tower itself is some 220 ft. (about 70 metres) high to the top of the gilded ship—suggestive of the seaborne commerce of Great Britain and of the coat-of-arms of the City of Buenos Aires itself—which surmounts the weather vane. The tower is thus about as high as the western towers of St. Paul's Cathedral, while the four dials of the clock itself are each over

14 ft. in diameter. The tower is built of brick and stone; while the balustraded terrace, with a fountain placed at each corner, which forms a plinth to the tower, is of granite.

The two lower stories of the tower, forming its base, are faced with Portland stone; each face of the lowest story has a recessed arch framed in by columns which form a support to the great carved and coloured coats-of-arms, placed alternately, of the Argentine Republic and Great Britain; whilst on the

metopes of the Doric cornice which runs below them are carved the Rose of England, the Dragon of Wales, the Thistle of Scotland, and the Shamrock of Ireland. As will be seen from the detail, the architect in his Doric cornice has reverted to the Greek plan of placing a triglyph, instead of a half metope, at the angles.

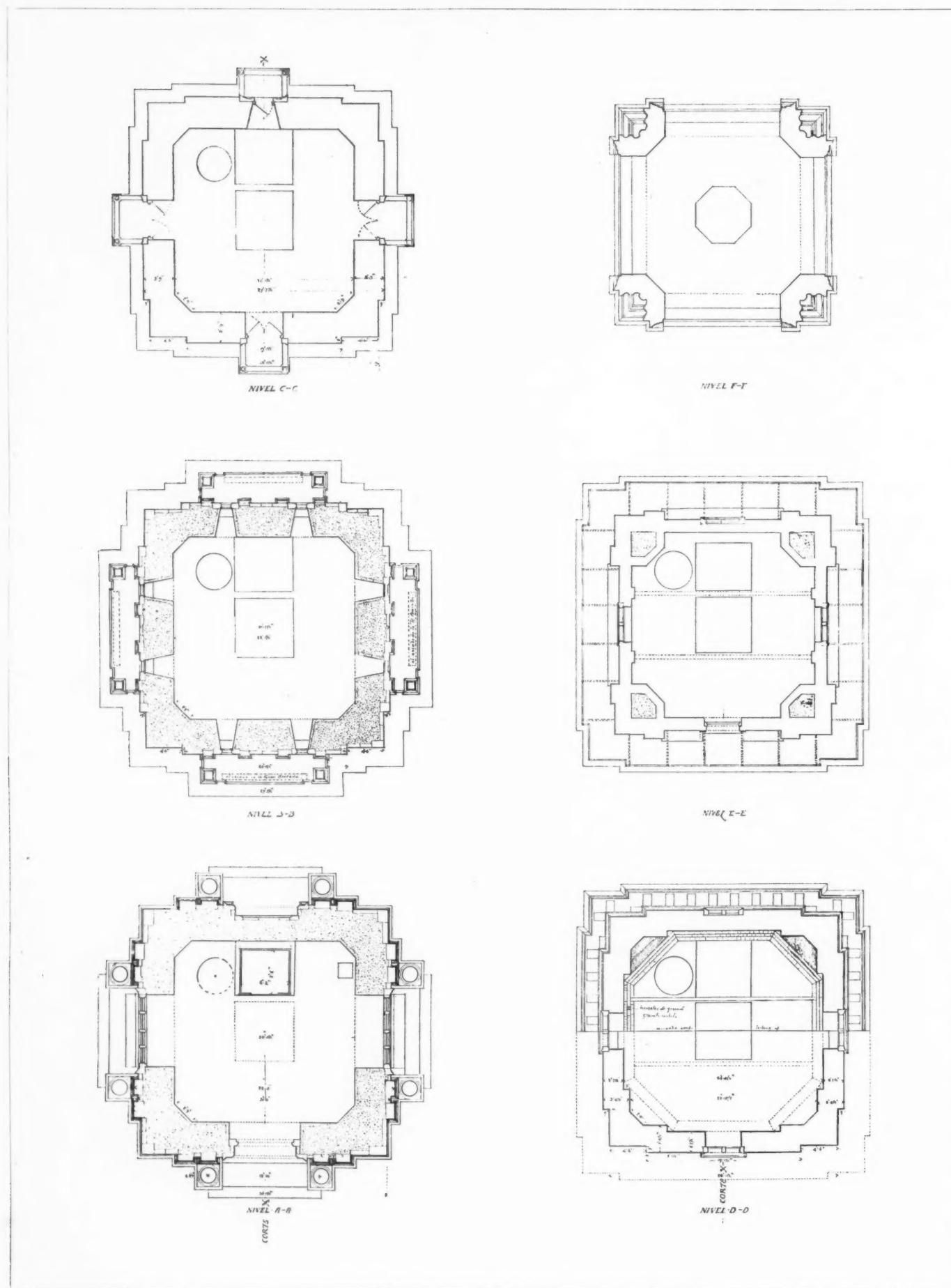
The main shaft of the tower is of concrete faced with thin red brick, specially imported—as were all the materials used—from England; this is undoubtedly the finest piece of brick-work in South America, where as a rule the bricks and their setting are so rough that it is considered better to cover them with plaster in imitation of stone.

This brick shaft is crowned by a wide cornice with a wrought-iron railing, to the level of which the public can ascend by a lift; whilst almost immediately above comes the clock-room and the four 14-ft. dials of the clock. Above the dials rises an octagonal turret of Portland stone, in the upper part of which hangs the great hour bell; while in a cage below are the smaller (but still large) bells on which the chimes and quarters are struck. The whole is covered by a copper dome surrounded by gilt vanes and surmounted by a weather vane with the gilded ship already mentioned.

The foundation was laid on 11 November (also an important date in Argentine history, the anniversary of the day when in 1816 the country's independence was finally acknowledged by Spain) of 1910, by Sir (then Mr.) Walter Townley, the British Minister to the Argentine Republic; but owing to the delay in clearing the site, work was not begun till May 1912, while the structure was finally completed in time to be handed over to the safe-keeping of the Municipality of Buenos Aires on 25 May 1916, the centenary year of the Republic's final achievement of independence.



GENERAL VIEW OF TOWER.



PLANS OF THE FLOORS AT DIFFERENT LEVELS.



ELEVATION OF TOWER.

Akhetaten, the City of the Sun's Horizon.

Erroneously called Tel-el-Amarna.

By Claire Gaudet.

THERE is never any telling what the spade may bring to light, what fresh links in the chain of history it may provide, or what further evidence in confirmation of facts hitherto conjectural it may reveal. It will, therefore, be good news to many to know that the Anglo-American organization known as the Egypt Exploration Society obtained the concession to excavate at Tel-el-Amarna, and that during the winter months the explorers were busy on the site, a work which before the War was in the hands of the Germans.

Tel-el-Amarna is familiar to us all as the place where the famous tablets were found, whose tragic story, like that of Carlyle's lost volumes of the French Revolution, leaves one full of that bitter regret which stupid blunders, and not the inevitable, alone call forth. These tablets, consisting of a correspondence mostly from Syria, inscribed in cuneiform on the wet clay, were found by the natives in what proved later to be the Record Office of King Akhenaten, when rummaging among the ruins for bricks with which to build their own modern houses. Samples of the precious "find" were sent by dealers to Paris, where they were proclaimed to be forgeries! The natives, disappointed with their discovery and thinking the tablets worthless, sent them *by the sack-load* to Luxor to get what they could for them as curios, and in the transit numbers of these valuable records got broken and ground to powder! It was in the hope of filling the blanks caused by this loss, and, perhaps, of unearthing fresh inscriptions, or even of finding other literary treasures, that the expedition set forth.



COLUMNS IN THE ROCK-CUT TOMBS.

The city of Akhetaten is unique in character, and whatever the present excavations may reveal, we know from those undertaken by Professor Petrie in 1891 that in all probability they will only relate to events which took place almost within a quarter of a century. Still, there is always the possibility that antiquities or records relating to earlier times may have been transported to the King's new city with his court.

The pre-War German operations appear to have been mainly along the two sides of the street of the High Priest, and also in the cemetery, which could be worked without much expense. Professor Eric Peet, who was in charge of the present expedition, left the German area untouched. Therefore this, the first year of English enterprise, has been chiefly devoted to a general survey of the ground to be worked, with a view to systematic and well-organized research, entailing carefully made maps and plans (not having the German records), as well as detailed photographs of the sites uncovered. One of these was the house of Ranefer, "chief groom (?) of His Majesty, and Master of the Horse of the whole stable." The other excavations were in a small walled village at the foot of the hills, where the white ant had never visited, and, consequently, the many domestic objects in wood, basket, and mat-work were found in good condition.

Above the village numerous funerary chapels and tombs built in the hill-side were opened; they yielded some interesting stelae, in one case showing the gradual return to the many gods of the country. These chapels were built in mud-brick, had two courts, an outer and an inner court, with a shrine and niches.

The founder of the city, Amenhotep IV, known as Akhenaten, was one of the most striking characters in Egyptian history. He was an idealist, a poet of no mean order, an artist, and a philosopher. His motto in life, which he caused to be inscribed on all his monuments and on his cartouches, was "Living in the Truth"; and he appears to have lived up to its philosophy as closely as he could. As a ruler he must have been possessed of considerable strength of character to have succeeded so completely in overthrowing pantheism and the powerful priests of Amen, and to have brought about the drastic changes in religion and art which characterize his reign.

Akhenaten is known as the "Heretic King" who renounced the gods of his ancestors and proclaimed that there was one God, and one God only, the unseen power that lay behind the disc of the sun and the sun's life-giving rays. The worship of the "Aten," or disc of the sun, had been started by his father Amenhotep III some years before his death, but it was Akhenaten who made it the state religion, and, in answer to a direct "call," founded a new city in an ideal spot away from the contaminating influence of the traditional worship. The city, with all its activities, he entirely dedicated to the one God.

The site chosen was, according to Professor Flinders Petrie, one of the most perfect possible for a great town—a wide and gently sloping plain on the eastern bank of the Nile, hemmed in by rocks which descend almost to the river and in which the tombs and boundary stelae are cut. It is about one hundred and sixty miles from Cairo, and covers an area of five miles in length by three in breadth, the main street of the city following the river bank. A great deal of the more important stonework was removed by Akhenaten's successors after the town was abandoned, and used for building material elsewhere.

Here, for the first time, dwelling-houses with all their details of plan, but stripped of their contents, have been found. The house of Ranefer is a typical town house in one of the main thoroughfares; it was brought to light last winter, and gives us yet another instance of the house of the well-to-do ancient Egyptian. These houses appear to have all been built on much the same principle, in conformity with the necessities of the climate and times. The entrance was usually on the north side, in order to admit the cool breeze; occasionally it is to be found on the west, but *never* on the south. The house, when not in a street, stood on a platform a foot or two above the level of the plain, enclosed in a fairly large garden, with granary, stables, bakehouse, ornamental water and trees. It was usually rectangular on plan, and approached by a flight of low lean-to steps ending in a porter's lodge, which was possibly a kind of roofed porch, open on the three sides. The steps and porch were outside the main wall against which they rested. The rooms were grouped around the central hall, which must have been the general sitting-room, especially in winter, as the hearth for the fire was in this apartment. A raised bench placed against the wall in front of the fire was a feature found in several cases. There was no central opening in the roof, which was usually supported by one, and sometimes by two or four columns. The light was possibly admitted by a wide door. The other rooms which were grouped around the central hall were lit by clerestory windows, the usual Egyptian method of lighting; but it is to be remembered that an opening measuring a square foot is quite sufficient to give light to a room in Egypt. For the first time the master's rooms and other bedrooms have been discovered.

It appears that the strict harem system of a modern Arab house can in no way be taken as a guide for the customs prevailing in ancient Egypt, while at the same time the separation of the apartments of the men and women servants formed an important condition in the plan of a dwelling-house.

Hitherto our knowledge of the life and customs of the ancient Egyptians has been derived from the dead, their funeral furniture and inscriptions; but at Akhetaten we have first-hand information regarding the actual life of the people, with their industries, workshops, and factories; and in this regard the town so closely resembles the buried city on the Bay of Naples that it has been called the "Pompeii of Egypt." But no sudden catastrophe appears to have been the cause of the desertion in this case, which is attributed rather to the death of the one moving spirit who alone seems to have had the strength to fight against the traditions of the ages.

In founding the city, building operations were undertaken on such a vast scale that in many cases the work was abandoned before completion, the workmen doubtless having been called away for more pressing duties. According to the inscriptions on the boundary stelae the city, "The Horizon of Aten, Akhetaten," must have been founded in the second year of the king's reign, and already in the fourth year he records the existence of numerous temples and palaces, as well as royal and private tombs. The boundary stelae, fourteen of which have so far been found, are cut in the rock and are usually of the same form. From the rounded top the Aten sheds his rays, which have hands at the ends bestowing gifts and blessings. The king and queen are seen adoring with outstretched arms, and the two princesses are holding sistrums. Then come the long inscriptions of dedication, one of which ends with the words: "The great living Aten my father, my wall of a million cubits, my remembrances of Eternity, my witness of that which belongs to Eternity!"

The literary beauty of the inscriptions has been attributed to the king himself, and it has been suggested that the "Hymn to the Aten" on the tomb of Ay is the original of the 104th

Psalm. Certainly it bears the very closest resemblance ("Archaeological Survey of Egypt," N. de G. Davies).

There seems to be some connexion between the sun-worship of Heliopolis and Akhenaten's creed. The retention of the Mnevis Bull, the incarnation of Ra, is the only survival of animal worship reminiscent of the pantheistic cult, and it is thought quite possible that this was a concession to popular beliefs retained only in the beginning of the new religion.

Here is matter for further investigation; for Heliopolis, the City of On, is where Moses studied the lore of the Egyptians, and one fact stands out paramount, and that is that we have for the first time documentary evidence—apart from the Bible—of the worship of one God only. It therefore seems quite likely that the knowledge of the God of the captive Hebrews filtered through, and for Egyptian purposes was interpreted in the Heliopolitan form of worshipping "the unseen power behind the sun," for Akhenaten reigned about eighty years after the death of Moses. That there is some connexion between the God of the Hebrews and the one God worshipped by Akhenaten would perhaps explain the otherwise extraordinary callousness on the part of the king regarding the loss of city after city in Syria, where the conquests of his predecessor had established Egyptian suzerainty comprising the whole of Syria to Northern Mesopotamia, the upper and lower Euphrates, and the Tigris up to Nineveh. Never again did Egypt hold such sway.

It is the story of the gradual loss of all this territory which is unfolded letter after letter in the Tel-el-Amarna tablets. The correspondence is one long record of heartrending appeals for help from the Syrian vassal-kings.

Abdkhiba, king of Jerusalem, writes, saying: "If no troops are sent the land will belong to the Khabiri" (Confederates, Hebrews). And in another letter he says: "The whole territory of my lord the king is going to ruin."



COLUMNS IN THE ROCK-CUT TOMBS.

Abdkhiba, who appears to be a staunch subject to his king, got himself into trouble because he reproached Akhenaten's envoy with favouring the Khabiri! Was ever such a situation! The unfortunate Abdkhiba, doing his utmost to save the city and be loyal to a king who in his heart was favouring the monotheistic Hebrews, while that monarch would not raise a finger to oppose them, but preferred to allow the conquests of his forefathers to slip away one by one.

Abdkhiba's end is uncertain; in the face of his loyal letters it seems unbelievable that he, like the other princes, joined the Khabiri, when they found that help from Egypt was not forthcoming. That he fell in the taking of Jerusalem seems a more generous conclusion. The reign of Akhenaten marks the high-water line of Egyptian civilization.

Former excavations revealed a closer intercourse with Crete than had been suspected, and it is hoped that further information regarding that intercourse may yet come to light. A considerable amount of imported Cretan pottery was found, showing commercial dealings with the Mediterranean; but, above all, the new realistic movement in Art, that searching after Truth which underlay all Akhenaten's activities, showed strong Cretan influence, and it is thought that a great deal of the work must have been executed by artists and craftsmen imported from the island.

The spiral, a typical Cretan form of ornamentation, is found for the first time in Egypt, inlaid in the fragment of an engraved glass bowl, made to imitate fine limestone. Rich blue glass volutes ornamented the bowl, which is said to be reminiscent of the blue glass and alabaster frieze found at Tiryns.

Three or four glass factories were found in the city, and two glaze works. As is so usual in Egyptian excavations, the rubbish heaps from these factories were again the means of furnishing the most useful information. One secret discovered from the refuse was the means by which the blues were obtained. The wonderful glass bottle in the form of a fish, found this year, is a beautiful piece of work; it is about six or seven inches long, and resembles in shape a well-fed carp. Its scales and fins are marked alternately in dark blue, deep yellow, and silver-grey. Its open mouth is most realistically

rendered, and it is indeed a beautiful piece of naturalistic craftsmanship.

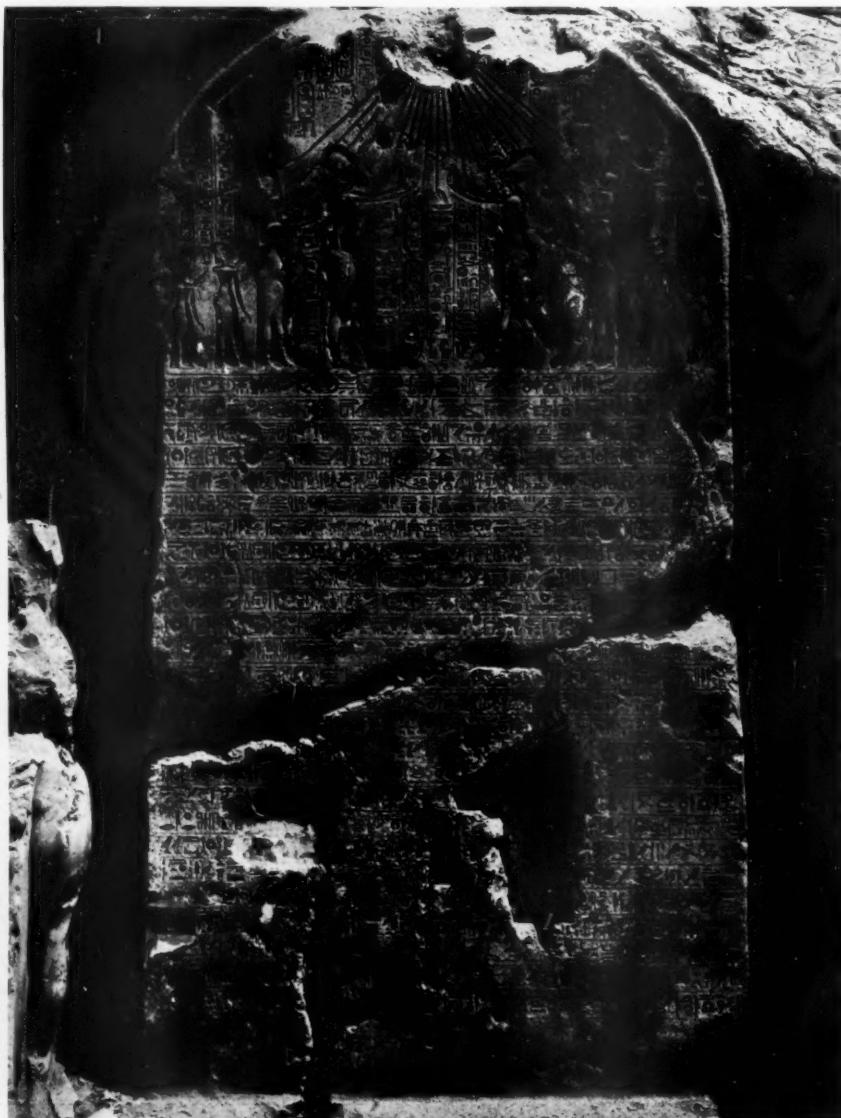
Apart from the glass-making and glaze factories, glass engraving and cutting reached a very high degree of proficiency. It is thought that the industry of glass-ring making and engraving lingered on in the city for some few years after it had been deserted as the centre of a religious cult and as a royal residence, for the factories seem to have been the last to move away.

To read the description of the wonderful inlay of light and dark blue and red coloured glazes in the capitals is like reading a fairy-tale rather than the account of architectural detail in the palace of an Egyptian king 1370 years before Christ. Gold was used in the joints, which were raised lines of stone between the colours, giving the same effect as the *champlèv* and *cloisonné* work of the jewellers of the time. But everything of value in the shape of building material from the temples and palaces that could be removed was taken bodily by subsequent rulers and used elsewhere. Fragments only remain from which the whole can be reconstructed.

Akhenaten reigned about seventeen or eighteen years. Having only daughters, his sons-in-law succeeded him, but after his death little by little the priests came into power once again. In time the Aten worship was completely abandoned, and with it the city which had been the centre of the cult.

Horemheb, who had striven so hard to keep the empire together when Akhenaten was losing hold on his Syrian territory, finally abolished the monotheistic worship when he came to the throne after the death of Akhenaten.

He started the reconquest of Syria, which Seti I and Rameses II continued, but never again did Egypt regain the vast territories over which she once held sway. Akhenaten in his zeal had proscribed the worship of Amen and all the other gods, whose names he caused to be obliterated whenever they were found; he even had his father's tomb opened in order to erase the hated name of Amen from that of his father. With the return of pantheism matters were now reversed, and it was upon the name of Akhenaten and his God that the reinstated priests retaliated, and every monument and record bearing his name was defaced or obliterated.



BOUNDARY STELA.

Méryon.

A Note of Appreciation.

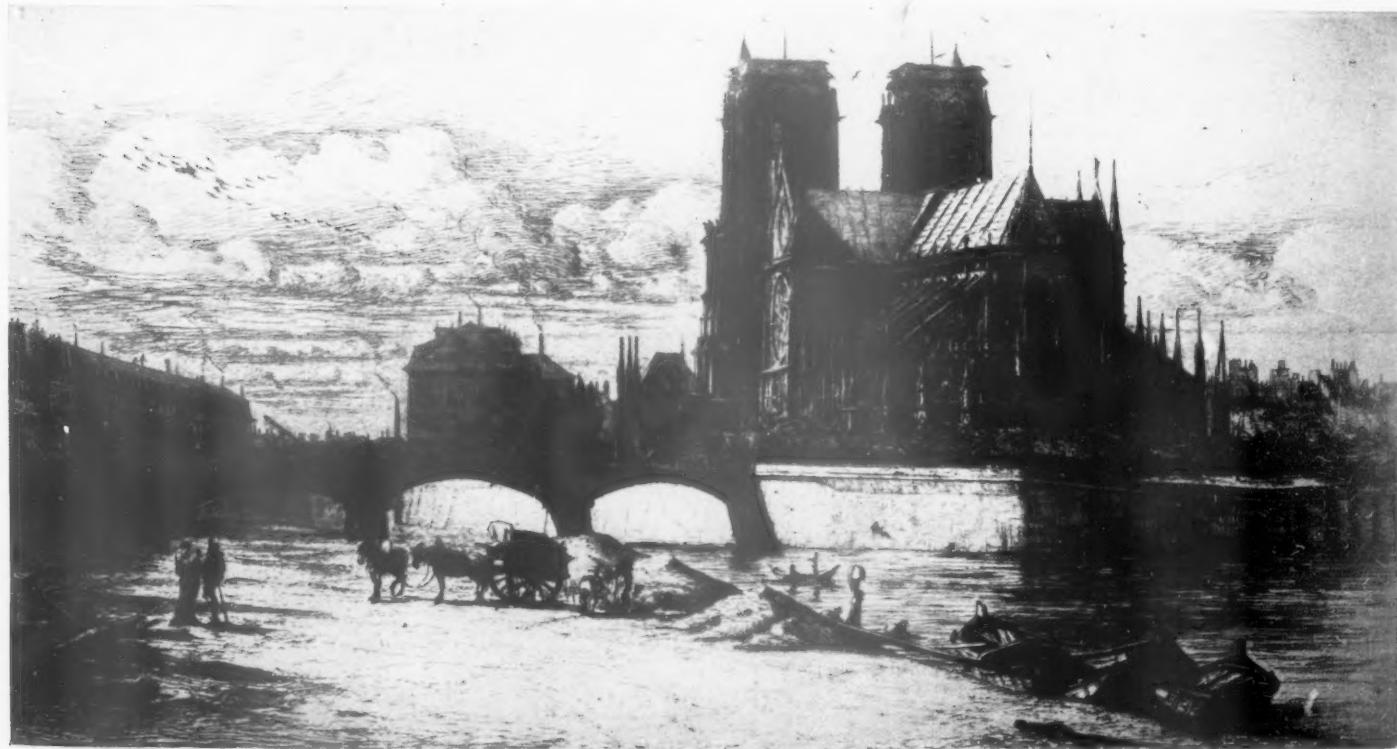
By E. Beresford Chancellor, M.A.

OF the centenaries occurring during the present year there is none which is more charged with significance than that marking the birth of Charles Méryon. Sixty years ago the name of Méryon was practically unknown even in his native Paris. In 1853 his now famous "Galerie de Notre Dame" had been refused by the authorities of the Salon, and his noble series of etchings, which to-day only the wealthy can afford to buy, were hawked about the French capital, and with difficulty found a market at a few francs apiece. Here and there a collector of more than ordinary intelligence recognized the greatness of Méryon's work, and had the foresight to purchase those impressions of his Paris views which resume in themselves all the mystery and the beauty which mediævalism has bequeathed to a generally regardless posterity. When Méryon died he may truthfully be said to have been the third greatest etcher the world had then seen, and with Albert Dürer and Rembrandt he makes up the trio of consummate craftsmanship in this direction of pictorial art.

To-day there can be few who do not at least know his name. His "Stryge" is as famous in its way as the Ansidei Madonna or the Mona Lisa. His genius has at last come to its own by a path beset with difficulties, with unrequited labour, with misery and sorrow. His inalienable legacy emerges triumphant, and even in England his name and achievement

have secured something like a sure basis of fame. An esoteric few among us have recognized his greatness for many a year; and it is appropriate that we should, on this side of the Channel, celebrate his centenary, because he was himself half an Englishman. His father was that Dr. Charles Lewis Meryon who was so intimately associated with Lady Hester Stanhope, and who in 1845 produced those memoirs of that gifted but eccentric lady which must be well known to many who have never realized any connexion between their otherwise little remembered author and the famous artist. His mother was a certain Pierre Narcisse Chaspouse, a dancer at the opera, with whom Dr. Meryon formed a liaison, the result of which was Charles Méryon who was born on 23 November 1821, in a nursing home kept by Dr. Piet, in the Rue Feydeau, in Paris.

We know how the boy was brought up under the tender care of this unfortunate mother who died insane in 1837; how at the age of five he was sent to school at Passy, and how he later accompanied his mother to the south of France. It was probably soon after his mother's death that he entered the Naval School at Brest, in 1837. Two years later he went to sea, and in the course of various voyages visited New Zealand, New Caledonia, and other distant spots, of all of which he made sketches and laid up unforgettable memories. For he was



THE APSE OF NOTRE DAME, PARIS.



THE VAMPIRE.

MÉRYON: A NOTE OF APPRECIATION.

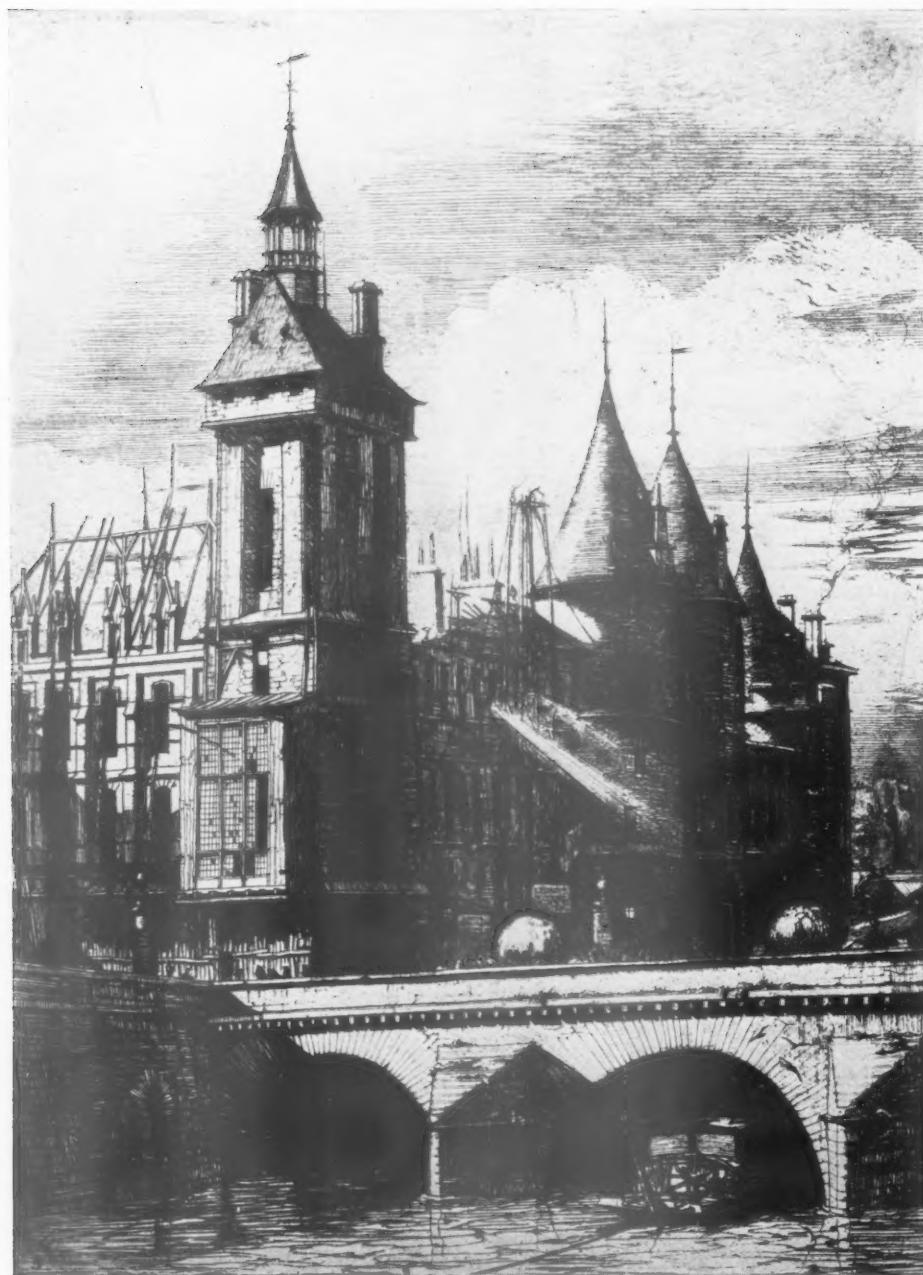


Plate VI.

September 1921.

THE TOUR DE L'HORLOGE.



THE PONT NEUF AND THE SAMARITAINÉ.

already an artist, and with an artist's eye saw and recorded innumerable effects and crowded his sketch-books with traits of character and outlines of natural and artificial beauties. So much did travel for his development; but his vocation was not the sea, and when, in 1847, on his return to Paris, he asked and obtained six months' sick leave, we may be sure that he had come to a turning-point in his career, and had settled on the course he meant to pursue. To this end he gave up the Navy, and settled himself in the Rue St. André des Arts, renting a studio in the neighbouring Rue Hautefeuille. Any one who knows this still old and picturesque quarter of Paris will see in this selection of an abode a certain significance. For Méryon became the pictorial historian of mediæval Paris, and it is due to his record that much of that alluring quality of the great city is made sentient to us to-day. He became a pupil of Philipes, and was employed at the Ministry of War; but while there he was found to be suffering from an affection of the eyes, and thus, being unfit for colour work, he entered the studio of M. Bléry, the engraver, with whom he remained six months.

From this point begins his real life-work. Leaving his former lodgings, he took rooms in the Rue St. Etienne du Mont, described by Burty as "un appartement où les chambres sombres se succedaient comme les cabanes dans l'entrepôt d'un navire." Here, from 1850 to 1854, he produced that remarkable series of etchings of the Paris of legend and history, of which the first, and in many respects the most important, was "Le Petit Pont." Under any circumstances this would be a wonderful performance, but as the first of a series which were in marked advance of anything previously done by Méryon, it is nothing short of marvellous in technique and artistic perception. Here we get no tentative attempt, but the full flower of his creative genius. It is the keynote of those pictures of old Paris wherein the city's sinister beauty and mystical charm are not merely adumbrated, but emerge complete.

The majority of Méryon's etchings of Paris were exhibited in the Salon from 1850 to 1867, and the "Eaux Fortes sur Paris," as one set of them was called, appeared as a collection in 1852, including the glorious "Abside de Notre Dame," the "Pont au Change," the "Stryge," and "La Morgue."

In 1856 Méryon went to Belgium at the invitation of the Duc d'Areemburg, at whose château at Enghien he produced a variety of work. Two years later he was back in Paris; but his brain had become affected, and a few months after his return he was placed in the asylum at Charenton, "suffering from melancholy madness aggravated by delusions." After a time, however, his health improved so much that he was able to leave the asylum. For some years he worked on, leading a fitfully bizarre kind of existence, coming in contact with but few people; a gloomy genius eating out his heart in solitude. This went on till 1866, when a recurrence of madness again caused him to be sent to Charenton, where he died two years later (14 February 1868).

Méryon's portrait has been left us by the Bracquemond he so much admired. His blocked out features seem made as a subject for Rodin; the long hair, square-cut beard, and square forehead, shadowing regardful eyes, remind one of a Russian peasant. Thus he must have appeared to his friend Burty when the latter visited him in 1856, and found him working in a room with bare walls, engrossed in his tireless labour, and recking little or nothing of the world surging around him.

Although Méryon is known chiefly by his famous etchings of Paris, he did much other work; studies of animals, shipping (the results of his early voyages), a long view of San Francisco, a series of five notable etchings of old houses at Bourges, and various portraits of friends. The meticulous care he expended on his labours is proved by the many versions existing of his etchings. The list of his plates given by Bryan numbers no fewer than ninety-seven; and the various states are reproduced

in the second volume of "Le Peintre-Graveur Illustré," together with a memoir of Méryon by M. Delteil (1907). There have also been published a Descriptive Catalogue of his output by the Rev. J. J. Heywood (Ellis and Elvey), and "Old Paris, ten etchings by Méryon, with a preface by Stopford Brooke," issued by the Autotype Company, of Oxford Street; while in 1914 Messrs. Henry Young and Sons, of Liverpool, produced a small volume containing twenty reproductions, with an essay by P. G. Hamerton. In 1879 the Burlington Fine Arts Club held an exhibition of his works.

Like so many great etchers, Méryon was a topographer at heart. He saw the most interesting portions of Paris becoming a prey to the builder. Nothing could save these picturesque relics, these stones worn away by memories, from being improved out of existence; but their outward form could at least be preserved, and the artist set himself to do this. Now, although there are few things more attractive in their way than these remains of the Paris of ancient times, there are few things more sombre or sinister in character. The "Moyen Age" has this essential significance, and it is the "Moyen Age" that has left in the city the best and most picturesque of its structural features. Méryon's mind was attuned to these characteristics, it possessed something analogous to what he found exemplified in the architecture that was gradually disappearing around him, or in what he painfully realized was soon destined to disappear. Hence it comes about that his etchings bear the impress of a sinister mystery—the result of an objective and subjective treatment. Those ancient

tourelles which stand, or stood, at street corners; those baleful bridges and desolate quais which seem to dream of things done long ago and ill done, became his selected subjects; that Rue Pirouette whose opposing houses almost touch one another seems the inevitable background for some Hugo-esque drama, and is sentient of those many tragedies unknown to history, but which are the backbone and unalienable setting to tragedy.

The Seine is, in his output, a river of mystery and dread, from whose depths are retrieved the victims of some "foul

and midnight murder." Notre Dame lives again, under his expressive burin, as a place of mysterious happenings. Looking at it, whether its twin towers rise above the Petit Pont or whether we see it from the east with its flying buttresses spread out like the claws of some gigantic dragon grasping the ground in an ineradicable clutch, we see in it not the temple of an ancient religion, but something which the blood of succeeding ages has watered, and in which are perpetuated the crimes of the past; and the dreadful "Stryge" takes on a still weirder aspect as it gazes enigmatically and ironically at Paris, from the weather-worn cornice on which it has leaned through successive ages.

Nothing proves better how great an artist was Méryon than this particular etching. This strange blossom evolved from his unique temperament brings before us the mystic figure fashioned by some sinister humorist of long ages ago; but in its contemplation we forget the earlier craftsman, and think only of the genius of our own century who perpetuated it by his exquisite graver, and who has given to it an added touch of mysterious allurement and mastery, and stamped it with a further immortality. In spite of criticism on certain technical points—a want of tonality in the etching owing to the insistent darkness of the street below the Tour St. Jacques, which it has been objected destroys something of the atmospheric effect—it remains probably the most famous of all existing etchings.

If Méryon has been long in coming to his own; if his life was a distracted and sad one; if in his despair at the want of recognition he destroyed many of his plates, he is now at

least regarded as not only one of the foremost etchers of all time, but as an influence, which is after all the best test of enduring artistry; and when we look at the etchings of Mr. D.Y. Cameron (his "Pont Neuf" is sentient of Méryon), or Mr. McBey, and the rest, individual and original as they are, our minds nevertheless revert mechanically to the great man whose achievement has been for so much in the formation of these successors, but who lived miserably, and laboured with such little encouragement these seventy and some years ago.



ENTRANCE TO THE CONVENT OF THE FRENCH CAPUCHINS,
ATHENS.